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MONSTER WORLD

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THE MAKING OF KING KONG

1933 was a great year for the great apes. It saw the emergence to the silver screen of King Kong—the hairy beast with a weakness for good-looking blondes. Three years in the making, “Kong” was a great achievement in its day, and even more remarkably remains one of the best special effects films of all time.

The idea for “King Kong” came from the mind of Merian C. Cooper, a pilot, soldier, writer, and documentary filmmaker. While on location in Africa in the late Twenties with his cameraman Ernest B. Schoedsack, he became interested in the lifestyle of the gorilla. This interest stayed with him until the early Thirties when he thought, what

The Mighty Kong was eight times the size of an ordinary gorilla.



about a film that tells the story of a gigantic ape—big but smart—who goes wild in the streets of a modern metropolis? What's more, he would do battle with a giant komodo lizard and, for a climax, climb to the top of an enormous skyscraper. Cooper was thinking in terms of using *live* gorillas and lizards and enlarging them through special effects.

Also in the early Thirties, a special effects genius by the name of Willis O'Brien was busily putting together a film about the evolution of life on this planet, called "Creation". O'Brien had constructed some fabulous sets and employed animated prehistoric monsters. Meanwhile, RKO Studios, which was financing "Creation", went through a change in management, causing the film to be shelved. David O. Selznick took over as Vice-President in Charge in Production, and he brought Merian C. Cooper with him. Cooper chanced to see "Creation", and immediately saw the possibility of making his gorilla film in this manner. Thus, by choosing animation over live animals, he made the film cheaper and also safer.

We add to the cast of characters Edgar Wallace, famed British mystery writer, whose play "The Terror" was turned into the first sound horror film. He came out to Hollywood in late 1931, having been signed to an eight-week contract by RKO to write a script for a thriller. Wallace was taken by Cooper to see Willis O'Brien film a test shot that Wallace described like this: "The camera shoots against a blue background lit up by about fifty orange arc lamps. It was two men making an attack upon a prehistoric beast. The beast, of course, was not there: he is put in afterwards, and every movement of the men is controlled by a man who is seeing the beast through a Movieola and signals, by means of a bell, every movement that the men make." The writer was brought into a projection room-turned-workshop used for

animation. There he saw a Kong model being completed. "I saw a woodcarver fashioning the skull on which the actual figure will be built. In another place was a great scale model of a gigantic gorilla, which had been made specially. One of the gorilla figures will be nearly 30 feet high. All around the walls are wooden models of prehistoric beasts. There are two miniature sets with real miniature trees, on which the prehistoric animals are made to gambol.

Selznick was an encouragement to the entire operation. He had Cooper and O'Brien make a short test film in which the gorilla fights a prehistoric monster, and throws a group of sailors into a chasm by shaking them from a tree trunk bridge. This film delighted Selznick, and, more importantly, the RKO stockholders. Cooper was made head of production and co-director of the film.

From this point on, "King Kong" spent a full year in production, with RKO spending \$650,000 on it—a tremendous amount of money to spend on any film at the time. And what a long, laborious task it was to film! Stop-motion photography was used to animate Kong, the prehistoric monsters, and the doll-size doubles of the human actors. There were 27 models of the gorilla in various sizes, averaging out to 16 inches tall. There was one Giant-size model that had six men inside operating its 85 motors. The chest was 36 feet wide, the face 6½ feet, the teeth 10 inches long, and the ears one foot long. The small models were composed of rubber and sponge, covered with dark, hairy lambskin. They were scaled to Kong's official vital statistics:

Layout artists sketch
for one of the scenes.

Height
50 ft.
Face
7 ft. from forehead to chin
Nose
2 ft.
Lips
6 ft. from corner to corner
Brows
4 ft., 3 inches
Mouth
6 ft. smiling
Eyes
10 inches long

Ears
1 ft. long
Eye Teeth
10 inches high, 4 inches wide
Molars
14 inches round, 4 inches high
Chest
60 ft. at rest
Legs
15 ft.
Arms
23 ft.
Reach
75 ft.



A metal frame made it possible to move the limbs, eyes, and mouth from one-quarter of an inch to a little more than an inch, depending upon how much action was needed. The model would be moved this tiny amount, photographed, and then reset. When run on the screen, the animal would appear to move. Think of this—every time Kong or one of the other models had their positions changed even one-tenth of an inch, they had to be separately photographed. To say the least, Willis O'Brien was a man of immense patience. "We worked ten hours a day", said O'Brien. "The fight between Kong and the pterodactyl took seven weeks to film." A scene involving Kong reaching out to examine his leading lady, Fay Wray, took twenty-three hours to film, while lasting only thirty seconds on the screen! Fay Wray described this: "They had a huge rubber arm with a steel cable inside large enough to hold me. The fingers were pressed around my waist and then, by leverage, they lifted me up in the air. All the closeups were done that way. There was a tiny little doll model used for when King Kong was holding me. It was about three inches long. I couldn't tell the difference when I would go to see the day's work, it was blended that well."

Every time Kong took a step it meant making twelve separate exposures. Through miniature rear projection and other photographic techniques that to this day remain a secret, the live actors and the animal models were combined. The filming was done under a heavy amount of studio security. Willis O'Brien was afraid that his innovations would be stolen by a rival company and, thus, hurt the chances of "King Kong".

The name "Kong" was thought of by Cooper who liked the sound of meaningless words—"Chang" and "Rango" being the names of two of his earlier films. The RKO management in New York was not pleased with this



Probably the single most famous monster photo of them all—King Kong on top of the Empire State Building before television changed the top structure with an antenna.





Stills from the 1963 Universal release—"King Kong vs. Godzilla".

name and at first settled on "The Beast". In January, 1931 Edgar Wallace suggested the title "King Ape", and two years later the studio combined the "King" of Wallace with the "Kong" of Cooper and came out with "King Kong".

Edgar Wallace, incidentally, was

hired to work on the script. But, unfortunately, he developed pneumonia and died shortly after the shooting began. He was given screen credit anyway.

All prior films dealing with prehistoric monsters were done in the days before sound. Now in the age of the talky, Cooper and O'Brien had to decide what they wanted these monsters to sound like. They called upon Murray Spivak of the RKO sound department to create the sounds. For one monster, he blew through an old organ pipe, recorded it at slow speed, re-recorded it backwards, and slowed it down again. For some of the other prehistoric animals, he made recordings of lions, leopards, and cougars and reversed them to make unique animal sounds. He did the same thing with the roar and growl of a gorilla to get Kong's voice.

"King Kong" opened in New York in February of 1933. It was an incredible scene as the film was shown at the two biggest movie theaters in the world simultaneously—Radio City Music Hall and the since-demolished Roxy Theater. It was the only film to have ever done this. There were ten shows a day with a combined seating capacity of 10,000. Certainly, a lot of people got to see the film back then. But this number is minute compared to the number who have seen it on television. WOR-TV in New York showed "King Kong" every day for a week—a total of 16 times—in 1955. Opposite such tough competition as Ed Sullivan and Groucho Marx, the film drew outstanding ratings. It may sound hard to believe, but more people saw "Kong" that week than had seen him on all the movie screens in the world in the previous twenty years!

The critics loved "Kong" as much as the audiences did. One said, "'King Kong' is the most spectacular picture, from a photographic standpoint, ever ground out of a movie camera." From *Screenplay Magazine* came, "Breathtaking! Fascinating! Words are

inadequate to express the thrills and unusual entertainment values of this absorbing product of directorial and imaginative genius." "The ultimate in mystery-manufacturing", said another. One critic, Lloyd Arthur Ashbuck, wrote prophetically, "So great is its impact that I venture to predict it will not be forgotten even in 1960—destined to become a living legend, part and parcel of American filmlore like the frightening Frankenstein and the terrifying human vampire, *Dracula*."

For those readers who have never seen "King Kong", here is a rundown on the action.

Skull Island is a place that, by some quirk, still has surviving prehistoric monsters living there. King of them all, of course, is Kong, and the natives of Skull Island live in fear of him. Every so often they try to make the big fellow happy by letting him have a human female companion. Fay Wray, who plays the unwilling bride, is brought to the island by Robert Armstrong, explorer and filmmaker. He found her on the streets of New York, stealing an apple from a fruit stand. Impressed by her beauty, he signed her to a movie contract and takes her with him on this expedition. Kong takes an immediate liking to the girl after capturing her. He protects Fay from the vicious animals in the jungle until he, himself, is overtaken by gas bombs delivered by Armstrong and his group. Kong is tied up and shipped back to New York where they plan to put him on display as "The Eighth Wonder Of The World". Although Kong is carefully chained, the flashing of the photographers flashbulbs so enrages the beast that he breaks loose and tears through the streets of Manhattan in search of his love, Fay Wray. He snatches her from the inside of an apartment and climbs with her to the top of the Empire State Building. The police decide that the only way to stop him is with World War I airplanes. The planes buzz around him like bees, with Kong swatting some of



them down. He safely places the girl on the roof of the skyscraper, as the planes finally prove too much for him, and he plummets tragically to his death on the streets of New York.

Two themes run through "King Kong"—on being man's exploitation of the animal kingdom for his own purposes, and the other being the old tale of beauty and the beast. Robert Armstrong stands over the dead Kong and corrects one man who says the airplanes killed the gorilla. "'Twas

beauty killed the beast", says Armstrong. Kong's love for a woman leads to his eventual downfall.

Other films through the years have tried this type of special effect filmmaking, but none have equalled the achievement of "King Kong". The success of "Kong" really lies in the fact that, after the first few minutes of viewing the movie, one forgets that the gorilla is animated. He seems like a real live animal. And for this we have the genius of Willis O'Brien to thank.

PHANTOM OF
THE PARADISE

FILMS
to
LOOK
FOR

HOUSE OF WHIPCORD
CAPTAIN KRONOS
FRANKENSTEIN and
the MONSTER from HELL

YOUNG
FRANKENSTEIN

"MONSTER WORLD", IN ITS CEASELESS ATTEMPT TO KEEP YOU, THE MONSTER-LOVING PUBLIC, INFORMED ABOUT THE GOINGS ON IN MOVIELAND, TAKES A LOOK AT THE NEW HORROR FILMS YOU SHOULD KEEP YOUR EYES OUT FOR DURING THE YEAR. THESE FILMS HAVE RECENTLY BEEN, OR SOON WILL BE, RELEASED, AND WE FEEL THEY ARE OF SPECIAL INTEREST.

PHANTOM of the PARADISE

"PHANTOM OF THE PARADISE" combines rock music, comedy, and horror, a fairly unusual blend even in this day and age. But writer-director Brian DePalma came up with the idea several years ago after watching concerts by The Rolling Stones and Alice Cooper. He felt that the rock-lovers of America were entitled to more than just filmed documentaries like "Woodstock" and "Monterey Rock", but it took him several years to do something about it. DePalma recruited singer-songwriter Paul Williams to star in and score the film. "At that point", said DePalma, "I didn't know much about Paul's music, but he looked so right for my movie."

Williams, best known for his hit songs "We've Only Just Begun", "Rainy Days and Mondays", and "Just an Old Fashioned Love Song", once had the unusual job of playing a ten-year-old boy in the film "The Loved One". The unusual

part of it is that he was 24 years old at the time. In "Phantom", he plays Swan, an unscrupulous record millionaire who sold his soul to the devil many years ago. The film deals with Swan's encounter with timid rock composer Winslow Leach, played by William Finley.

The story opens with an unfriendly messenger of the mean record producer promising to take Winslow's epic rock cantata to Swan. Swan's intention is to steal it for use at the opening of his new Paradise Theater. Winslow goes to Swan's mansion to find out what's going on, but when he does, the composer discovers that auditions for his piece are being held without him. Upon hearing the singing voice of Phoenix (Jessica Harper), he falls in love with her. A henchman of Swan's discovers Winslow's presence and has him thrown out. Police then find drugs on Winslow, planted there by Swan, and he is thrown into jail. While there, he plots his



The Phantom of the Paradise makes like Tarzan in this scene.

revenge. Winslow escapes, breaks into Swan's recording plant, and accidentally gets his head squashed in a record pressing machine. A security guard shoots him, Winslow jumps in the river and is assumed dead.

He is not dead, however, as he makes his way to the Paradise Theater. It is here that Winslow will hide out as the "Phantom", covering his awful face with a bird-like mask. From high atop the theater, The Phantom angrily watches rehearsals of his work, which Swan has changed almost beyond recognition. If Swan agrees to cast

Phoenix in the leading role, says The Phantom, he will rewrite the work in time for the theater's opening. The record tycoon agrees, but he really has no intention of using her. His star will be "Beef", a flipped-out rock singer.

The Phantom is locked in a studio to rewrite the cantata and after finishing it, is almost locked in there forever by Swan. Again he escapes, finds out that Swan has no intention of using Phoenix, and has Beef electrocuted during her debut. After finally agreeing to The Phantom's demands concerning Phoenix, Swan persuades her to marry him. The film ends violently with their onstage marriage turning into a horrible bloodbath.

The obvious spoof of "Phantom of the

Swan (Paul Williams) and the Phantom (William Finley) confront each other prior to the opening of the Paradise.



Opera" took 2½ months to shoot in Los Angeles, New York and Dallas. The Paradise Theater in the film was actually

The Phantom must hide his damaged face.

the Majestic Theater in Dallas, recently closed down, but in pretty good shape for filming purposes. "Phantom of the Paradise" is a Twentieth Century-Fox release and is rated PG.



YOUNG FRANKENSTEIN



20th must be trying to corner the market on comedy horror flicks because they are also responsible for Mel Brooks' latest accomplishment, **"YOUNG FRANKENSTEIN"**. Anyone familiar with his earlier films, **"The Producers"**, **"The**

Dr. Frankenstein consults with his assistants Igor (Marty Feldman), Frau Blucher (Cloris Leachman) and Inga (Teri Garr).

Twelve Chairs", and **"Blazing Saddles"**, must know by now that Brooks is one of the country's foremost comic filmmakers.



If this isn't the scariest version of Frankenstein ever made, it will at least be the funniest. Although the film uses two of the stars from "Blazing Saddles", Gene Wilder and Madeline Kahn, it differs from "Saddles" because, according to the film's publicity, "It has an interesting story line threaded through the comedic routines. The picture could have been played as a straight melodrama."

Peter Boyle is the Frankenstein clan's latest creation.

The plot revolves around American brain surgeon Frederick Frankenstein (Gene Wilder) and his struggle to escape the stigma of being the grandson of the original Dr. Frankenstein, who created the famous monster many years earlier. But Frederick inherits the Frankenstein Castle in Transylvania, becomes interested in his

grandfather's experiments, Then is obsessed with the idea of creating his own

Dr. Frankenstein rejoices over his creation.

monster, played by Peter Boyle. When riled, the monster can be very violent, but, when treated with love and affection, he is very tame.





"Come to Papa, Baby"—The monster's first steps.

Madeline Kahn and Teri Garr play two gorgeous ladies who get involved with the doctor and his monster, and Marty Feldman, a familiar face to television viewers, is Igor, the crazed assistant to Frankenstein.

One would have to think that Mary Shelley, the original author of "Frankenstein", will either be spinning in her grave or laughing in it. At this writing, "Young Frankenstein" had not yet been rated.



Young Dr. Frankenstein (Gene Wilder) and his assistant Inga (Teri Garr) hear strange noises in the castle.

FRANKENSTEIN and the MONSTER from HELL



Shane Briant removes the eyes of a corpse while at work in his laboratory on evilish experiments.

For the more serious horror fans, Paramount Pictures, in association with Hammer Films, has two films ready for release that really fill the bill—"Frankenstein and the Monster from Hell" and "Captain Kronos: Vampire Hunter".

Hammer Films, located in England, has become famous over the last couple of decades for its gothic fright features, many

Dave Prowse, Dr. Frankenstein's newest and most deadly monster, escapes from his cell within the walls of an insane asylum.

of them gory and sadistic, but commercially successful. In the past few years, though, the company has slipped a little, making some far-out flicks that were critically clobbered and financial failures. With "Frankenstein and the Monster from Hell" the company returns to the formula that so many people all over the world have enjoyed. Publicity for the film reveals that Hammer went back to its old style as a result of "A steady flow of letters, founding of fan clubs, and publication of magazines in cities as far apart as Tokyo and





Peter Cushing (right), as Dr. Frankenstein, and Madeline Smith watch Shane Briant complete the hand operation of his newest monster.

New York (that) could not be ignored".

Hammer brought back Peter Cushing to star and Terence Fisher to direct the film, both having had similar jobs in the company's smash-hit "The Curse of Frankenstein" in 1957. For Cushing, it is the sixth time he has played Dr. Frankenstein. By this time he should be able to do it in his sleep. Cushing's other Frankenstein roles were in "Revenge of Frankenstein", "Evil of Frankenstein", "Frankenstein Created Woman", and "Frankenstein Must Be Destroyed". Not content with only playing that role, he has



During a bizarre transplant, a new hand is stitched into place.

also starred in such thrillers as "Dr. Terror's House of Horrors", "Island of Terror", "Dalek's Invasion of Earth", "Tales from the Crypt" and "House of Dracula". Little did he know back in 1940 when he had a small role in Laurel and Hardy's "A Chump at Oxford" that he would become one of England's Kings of Horror. Cushing has shown great versatility as an actor by also playing Shakespeare on TV and the stage, as well as portraying Sherlock Holmes in a BBC serial.

The story is set in a lunatic asylum for criminals, where it is thought that Dr. Frankenstein died after having spent many years of his life there. However, Dr. Simon Helder (Shane Briant), a young admirer of the doctor, is committed to the institution and finds his idol alive and well there—in fact he is still carrying on his insane experiments. Helder and a mute inmate act as his assistants.

Believing in the theory that audiences

The ferocious monster is calmed by Madeline Smith.



A coffin is accidentally dropped, revealing that a hand has been sawn off.



today can tolerate much more realism than they could years ago, the producers *show us* a brain transplant rather than just talk about it. We see eyes being dropped into empty sockets, and arms and hands being stitched together. The monster, played by David Prowse, is a full seven feet tall, and is quite an awesome figure.

"Frankenstein and the Monster from Hell" takes place for the most part in the asylum, but, according to Paramount publicists, "Art Director Scott MacGregor's set designs provide an unnerving atmosphere of stifling claustrophobia, and Frankenstein's laboratory is filled with bloodcurdling and ingenious apparatus."

CAPTAIN KRONOS

The other Hammer/Paramount collaboration is "**Captain Kronos: Vampire Hunter**", which is the debut of the new Hammer character. Kronos is a hero in the Douglas Fairbanks-Errol Flynn mold, in that he is a swashbuckling, handsome and romantic man "whose

mission in life is to destroy evil wherever and whenever it is to be found." The Captain's two favorite weapons are his samurai sword and his rapier, neither of which he hesitates to use. Kronos is supposed to be as skillful a detective as there has been or will ever be.



Horst Janson (right) duels with Williams Hobbs, whom he suspects to be responsible for a plague of vampire murders.



John Cater (right) realizes he must kill his friend John Carson to destroy the evil spell that has possessed him.

The star of the film is German-born actor Horst Janson, who has starred mainly in European pictures. His American films include "You Can't Win 'Em All" with Tony Curtis and Charles Bronson, "The MacKenzie Break" with Brian Keith, and "Murphy's War", starring Peter O'Toole. Janson also

appeared in an episode of BBC's "Upstairs, Downstairs" series.

In this, the first of a planned series of adventures, Kronos is a vampire hunter in the early 19th century. The film opens with the Captain and his partner, Professor Grost (John Cater), on their horses, riding into a new town. The two



John Carson and Elizabeth Dear stare in horror at a young girl who has fallen victim to the evil of a vampire.



His rapier and samurai swords flashing, Horst Janson fights off the villagers who believe he has brought death to their community.



A cross is taken from a graveyard to prepare their battle against the evil of vampirism.

To save himself from Wanda Ventham's hypnotic stare of death, Horst Janson holds his sword across his eyes.



balance each other well—Grost is the brains and Kronos the brawn.

The town is full of fear because of the recent deaths of young girls who seemed to have died of old age. The two trouble-shooters have been invited to the town by their old friend, Dr. Marcus (John Carson), to investigate these deaths and find the real cause.

Vampires are suspected to be at the root of the problem. Kronos had once been the victim of a vampire, himself, but survived

the experience. He has great knowledge of the enemy, and is asked to find and destroy it.

Kronos meets and falls in love with Carla, played by Caroline Munro. Girls continue to die, and the men try to catch the elusive vampires, but they have little success.

Dr. Marcus discovers that he has been bitten by a vampire, and asks his friends to destroy him. They try putting a stake through his heart, but that doesn't work.

They try hanging him, and that, too, doesn't work. Finally, a crucifix in the chest does the trick.

Kronos finds out that Marcus had visited Durward Hall, where his one-time patients, Lady Durward and her children, Paul and Sara, live. The Captain is sure that this family is in some way connected.

He sends Carla to Durward Hall to act as a decoy. After convincing angry and

suspicious villagers that he had nothing to do with the deaths, Kronos hurries off to the Durward home equipped with his swords. He destroys the evil and rides off with Grost in search of their next adventure.

Kronos, by the way, is the Greek word for time, and according to Paramount, "It is evil that is timeless". "Frankenstein" and "Kronos" are both rated "R".



Lois Daine screams in terror as she realizes she is to be the next victim of the deadly vampire.

HOUSE of WHIPCORD



The look on this girl's face speaks for itself.



American-International's latest contribution to the field of fright is an entry called "House of Whipcord".

Penny Irving plays Ann-Marie DeVerney, a naive young model who is taken to court for posing for a girlie magazine. Although she is only fined, the girl is upset about the incident until being comforted by a strange man, and the two become friends.

Ann-Marie agrees to meet her friend's parents, but is startled upon arriving to be greeted by evil-looking, uniformed women. Shortly afterwards, Mark disappears, and

Ann-Marie is to be punished . . .

the girl realizes to her horror that she has been led into a prison. The keepers, Bates and Walker, have no intention of letting her escape.

Mrs. Wakehurst, the disturbed governess of the institution, and her husband, Justice Bailey, inform Ann-Marie she is being held on account of her recent wrongdoing. From Clair, another inmate, she learns that the governess relishes punishing the women, uses her son to carry out the punishments, and that the prison



Later, Ann-Marie is herself unmercifully whipped, and, realizing she will also soon be hanged, joins with the other prisoners in a last-ditch attempt to escape.

Ann-Marie—battered, bruised, and hardly able to walk—somehow climbs over the prison wall and hails a taxi. The driver notices her condition and takes her to what he thinks is a hospital but what is in reality the institution she has just escaped from. After the driver leaves, Mrs. Wakehurst prepares the death cell for the girl.

Meanwhile, Ann's friend Julia has been searching desperately for her. She finds the institution, is welcomed in, and asks to see Ann-Marie. Reluctantly, Wakehurst agrees. She swings open a door, Julie peers in and sees the hanging body of her friend.

This shocking piece of terror is the work of Peter Walker, who produced and directed it. "House of Whiplash" is rated "R".



A prisoner is prepared for a hanging.

itself is a house of torture, depravity, and murder. After learning that one of the inmates is to be hanged for breaking a rule, Ann-Marie and Clair plan an escape. The plan fails—Ann-Marie is put into solitary confinement, Clair is whipped, and the planned execution goes forward.

**OTHER FILMS OF INTEREST
TO BOTH HORROR AND
SCIENCE FICTION FANS:**

CLEARWATER THE BARON

"Clearwater", currently being filmed by Universal, takes place in the 2215 A.D., and tells the story of the strife and wars between the survivors of this planet after it has been devastated.

Another film dealing with the future is "The Baron", starring Yul Brynner.

Brynner starred in last year's "West-world", about a futuristic amusement park. This time around he is involved in a drama that will attempt to convey to the audience the trials and tribulations of living in the 21st century.

THE LAND THAT TIME FORGOT THE GHOUL

A picture that shows us the other end of the time continuum is "The Land That Time Forgot". One of the biggest-budgeted films to be made in England in a long while, it stars Doug McClure and John McEnery in a story based on a novel by Edgar Rice Burroughs. Survivors of a ship sunk by a torpedo in the Atlantic during World War One find themselves on an unknown land in the Antarctic which is inhabited by cavemen and pre-historic monsters.

"The Escape To Witch Mountain" comes from Walt Disney Productions and brings us the adventures of two children—both orphans who have supernatural powers. It stars Eddie Albert, Ray

Milland, and Donald Pleasence, and is based on a book by Alexander Key.

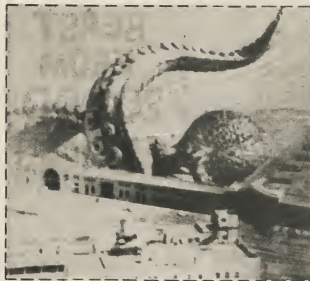
The first of several projects planned by Tyburn Film Productions in England is "The Ghoul", starring Peter Cushing and directed by horror veteran Freddie Francis. Cushing, as usual, plays a weird doctor who keeps a creature in his house that survives on the consumption of human flesh.

These are just some of the movies that will be around in the near future. Revivals of old horror flicks pop up quite frequently, so check your newspaper for such events. In the meantime, have a good scream at the movies.

THE ESCAPE TO WITCH MOUNTAIN



**BEAST
FROM
20,000
FATHOMS**



**IT
CAME
FROM
BENEATH
THE
SEA**

MINI

MONSTER

POSTERS

COLLECT THEM ALL



IT



**GREEN
SLIME**



VINCENT PRICE UNMASKED

By Kenneth Kirk

Vincent Price is a man of many talents. Not only is he one of our great horror stars, but he is also a renowned art expert and a master chef. A recent book by Steven Whitney and James Robert Parish, "Vincent Price Unmasked" (Drake Pub.), attempts to shed light on these various sides of the actor's life. What follows is an exclusive interview with Mr. Parish, who has gotten to know his subject quite well through research and personal contact.

PLEASE TURN PAGE

Vincent Price as he appeared in "Madhouse."

How did he get his start in acting?

He went off to England and ended up in repertory, then got a job in "Victoria Regina," which they were trying out in England with Helen Hayes and then bringing over to this country. So actually when he got the part of Prince Albert, he was almost brought over here as an

English actor, even though he came from St. Louis. This was in 1935, and he became an instant "matinee idol." Today that word doesn't mean too much but it did very much so in the Thirties. Price played around New York on the stage, doing radio work, summer stock, just to keep going after the show closed.



A moment of anguish in "Pit and the Pendulum."



An unkempt Vincent Price in "Madhouse."

Was there anything in his childhood that indicated an interest in acting?

Not particularly. He had always been much more eager to go into the art world in some capacity. Both his parents were culturally-minded and musically-inclined, and he had had great tutelage in that field. But he had always been interested in collecting art, and he went to England to do his Ph.D. thesis on the

arts of the Renaissance Age. While in the midst of doing that, he suddenly got involved in repertory group. That sort of came as a lark, and one thing led to another. But he didn't as a child say to himself, "I'm going to grow up to be an actor," even though you read about these people who have such inspirations when they're four years old.

When did Price go to Hollywood?

He went to Hollywood about 1938. His first movie, which most people forget he ever made, was a romantic screwball comedy with Constance Bennett, who had been one of the leading actresses in Hollywood. And his part was as a romantic lead—not as a character boy, not as a comedy relief, not as a horror monster—but as a legitimate male hero. This film, “Service Deluxe,” is about a woman who ran an agency which supplied the whimsical needs, the luxury



needs, to very wealthy people. He played a person from upstate New York who came down with a tractor invention and gets involved with the woman from the agency. He's looking for a woman who is dependent rather than independent, because he had been henpecked by his mother and aunt. So he invents a bigger tractor. She hides the fact that she is running this celebrity luxury service, and they fall in love and get married in the end.

That was Price's actual beginning. But, quite frankly, it didn't lead him anywhere, and very soon he gravitated to Universal. He still kept playing romantic leads—what you would consider the handsome, typical young man. He wasn't considered a heavy dramatic actor. As he would do throughout the rest of his career, he always seemed to take it very casually, only giving so much effort to it, but always being commercial, always being as fine as they demanded, but not pushing beyond what they demanded.

Then in 1940 Price did “The Invisible Man Returns” which, quite frankly, he did ham up a bit. That's always been his good grace—some critics call it his vice—to be able to take something with tongue in cheek. He doesn't get overly dramatic or overly sincere or overly sensitive and then just bore people.

He made his first batch of films for Universal. He stayed there for a couple of years doing pictures on and off, then went back to New York and did “Angel Street.” This later became the movie “Gaslight.” Because he wasn't eligible for war service he negotiated a contract with Twentieth Century-Fox. At Universal, he had been a leading man, while at Fox he was in sort of a dubious category of being leads in smaller pictures and supporting character leads in bigger pictures.

Price as Roderick Usher in “House of Usher.”

How did Price get involved in making all those Edgar Allan Poe adaptations for American International?

Price is very much interested in anything 19th Century Americana, whether it be art, Indian artifacts, or American literature. He had always been a devotee of Edgar Allan Poe

Director Roger Corman at that time was doing other types of horror films for A.I.P. and he thought it would be a good project. The first one worked so well they just kept going on and on until they were literally just using Edgar Allan Poe's name and no story derivation.



He creates a magic potion in "The Raven."



A merciless Price in "Pit and the Pendulum."

Price seems to have done his share of "gimmick" films—"House of Wax" was in 3-D and "The Tingler" gave the audience a tingling sensation. How do you account for his willingness to do these films?

Price was always aware of the fact that he wanted money to live his type of life. Producers didn't come to him blindly or he to them blindly. If they presented him with a picture and said

"We're going to do this type picture. It's a rehash of something but we've got this gimmick," Price was smart enough to know when this type of gimmick was going to pay off. He turned down a Broadway play to do "House of Wax," knowing that this type of mass production horror picture would work much better than somebody else's. After a while, you develop a sense for what is commercial.

Does he have a philosophy about acting?

He takes everything he does with pleasure. And when someone is enjoying himself, the audience does in the same way. It's the same whether he's on "Hollywood Squares" or a talk show. When Price goes through any town he will always do some television because he just enjoys conversing, corresponding, talking with the public. If you see some people on game shows you can obviously tell they were told by their agents they've got to go on. But they are

In "Tale of Terror," Price was known as "Uncle Melty."



really just "slumming." Price never feels he's "slumming" no matter what he's doing. Whatever he's doing, if the money's right, it's fine with him. There's no pretense. And if there is pretense, it is so long-buried under the veneer that what is necessary to do to succeed, Price will do. In that way, he is very practical. I suppose if you went deep enough you could find frustration within him in knowing that he has wasted part of his life in horror pictures. But he has never

gone through any bitter retribution to the public and said, "Oh, I'm so unhappy. Look what you've made me do!" You never see Price saying that in print, on the air, or in private. Possibly to himself he once said it but it has never shown. I think that's what makes people enjoy what he's doing—whatever type of film. There was the same sort of thing about Karloff and to a lesser degree about Lugosi. They could take what they were doing with a grain of salt. They would give a decent performance or they would give what was required of them and not force themselves on to the production. Once they were in a movie, they didn't say to themselves, "Oh my God! I should be up at Twentieth Century-Fox doing class productions. Here I am down at Universal or RKO doing this horror piece of junk."

Is the horror film as popular as it used to be?

Price is the first to admit that the horror film right now is in a state of decline. He was supposed to do a couple of films in England this past year, and even with Price's name guaranteed on the contract, they couldn't package it to his or the producer's satisfaction. When "Madhouse" played in New York City a couple of months ago, it lasted three days on 42nd Street. AIP never released his films first in New York but when they did come they would last at least a week. New York would be the last to get it because they don't want the reviews until the very end. It is a theory that has been followed through by "Walking Tall" and several other films.

How does Price account for people liking horror films?

People enjoy being frightened and Price enjoys frightening people because they enjoy having that sensation. He thinks it's just some part of mankind's feelings that carry on with them from childhood upward. There is always

Vincent Price as Dr. Goldfoot gives some instructions to his creations—beautiful bikini-clad robots, in "Dr. Goldfoot and the Bikini Machine."



something about us that we want to have something lurch out of the shadows and pull us out of the ordinary into something extraordinary, from the regular situation into something unique or surprising.

What would scare Vincent Price?

I think not working would be the most likely thing to scare him. There are some very definite parallels between he and a contemporary like Liza Minnelli. They could never just sit down and think about what their life is all about. They just want to keep very active.

When did he get interested in art?

Price started collecting art pictures when he was about ten or eleven—putting aside money to buy a piece of art, discovering things in museums that he liked. When he made his trips abroad Price would go through all the museums over there and look at gallery shops. When he got to Yale he would make trips into New York, getting to know the gallery and antique collectors so he could visit all the showings. When he came to Broadway,

people would come to him and ask questions on how they should style their apartment or their dressing room—in other words act as a consultant. He soon developed the habit of advising other people about art. Vincent's primary theory is that art is not just for the rich and the elite but art is for everybody. He tried to bring it to the masses whatever way he could—through newspapers, through writing books, through his TV appearances, whether it be on such dubious shows as the "\$64,000 Challenge" where he and Edward G. Robinson were in an intellectual battle over art. In the Forties, the two of them had been participants with Fanny Brice in opening an art galley in Los Angeles. Certainly, this was a novelty for actors because they were considered very tangible, very materialistic people who didn't care about the arts.

What is Price doing now?

Price did a movie this past year, a cameo in "Percy's Revenge." He did an animated feature, toured the midwest doing "Oliver." Now he's getting ready



for a lecture tour, once he gets his house straightened out. He recently married Coral Brown, an actress he met in "Theater of Blood." Price is also publicizing the reissue of his cookbook, "The Vincent and Mary Price Cookbook."

How has Price reacted to the biography?

This is not an authorized book but he's read it and he liked what was in it. He even made a few corrections on family names and facts. But Price has been very nice about it and has done what he can when he was able to promote it—with no particular financial gain to him but just because he liked the book and thought it should be promoted.

What one thing would you want your audience to know about Vincent Price?

No matter who it is, whether it be Karloff as Frankenstein or Johnny Weissmuller as Tarzan, people want to think of them in one certain way. The purpose of the book was to say that no matter what you've heard, he's not just the horror star that sits home in a crypt or whatever else you may have read about Christopher Lee or Peter Cushing. That unlike most of these other people, he has a much more full-bodied life and could have succeeded much more nicely in another field. Not that he's bitter about it but don't just consider him a horror star.

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VINCENT PRICE FILMOGRAPHY

- 1938—SERVICE OELUXE
- 1939—ELIZABETH & ESSEX
- 1940—GREEN HELL
TOWER OF LONDON
BRIGHAM YOUNG
THE INVISIBLE MAN RETURNS
- 1943—SONG OF BERNAOETTE
- 1944—THE KEYS OF THE KINGDOM
LAURA
- 1945—CZARINA
- 1946—DRAGONWYCK
SHOCK
- 1947—THE LONG NIGHT
- 1949—THE THREE MUSKETEERS
CHAMPAGNE FOR CAESAR
- 1951—HIS KINO OF WOMAN
- 1953—HOUSE OF WAX
- 1954—THE MAO MAGICIAN
- 1956—THE TEN COMMANDMENTS
- 1957—THE STORY OF MANKINO
- 1958—THE FLY
RETURN OF THE FLY
- 1960—THE HOUSE ON HAUNTEO HILL
- 1961—HOUSE OF USHER
THE PIT AND THE PENDULUM
- 1962—TALES OF TERROR
- 1963—THE RAVEN
A COMEDY OF TERRORS
- 1964—THE TOMB OF LIGEIA
- 1965—CITY IN THE SEA
OR. GOLOFOOT AND THE BIKINI MACHINE
- 1967—HOUSE OF 1000 DOLLS
- 1969—THE OBLONG BOX
SCREAM AND SCREAM AGAIN
- 1970—CRY OF THE BANSHEE
- 1971—THE ABOMINABLE OR. PHIBES
- 1972—DR. PHIBES RISES AGAIN
- 1973—THEATER OF BLOOD

Price has made over 100 films.
This is a list of his most important ones.



The cover photograph from the book, "Vincent Price Unmasked."

MONSTER WORLD Book Review

Don Wigal has taught film classes at several universities, and has edited a dozen books in the field. *SCREEN EXPERIENCE* is the most widely used teacher training book on the movies. His new book of movie programs and another on science fiction films are soon to be published by Pflaum. Wigal is the originator of *FILMTHINK*, a new series of publications which feature feedback from film personalities about their art. Wigal's hobby is collecting off-beat films and books. He says his collection is "monstrous."



Don Wigal

VINCENT PRICE PARTLY UNMASKED

A fascinating biography of a fascinating person is a rare and delightful combination. It happens in **Vincent Price Unmasked** by James Robert Parish and Steven Whitney. (Drake, \$9.95) The text of the biography flows so smoothly one can almost hear Mr. Price himself eloquently speaking certain lines in that dignified voice for which he is famous.

Long before the distinctive delivery of Price became synonymous with the Movie Villain, that melodious voice was singing Gilbert and Sullivan operettas. (Nothing is surprising in the multi-talented life of Vincent Price.) It is unlikely that Price ever sang the role of King Gama in *Princess Ida*, but it would be difficult to apply Gama's main solo to anyone more appropriately than to the popular image of Vincent Price:

I've an irritating chuckle, I've a celebrated sneer,
I've an entertaining snigger, I've a fascinating leer.

...
But although I try to make myself as pleasant as I can,
Yet everybody says I'm such a disagreeable man!

And I can't think why!

The simple reason why the man-on-the-street thinks of Vincent Price as the movie's most "disagreeable man" is because he is. Price is undoubtedly the "King of Horror" and this is stressed

clearly in **Vincent Price Unmasked**. The co-authors paint a respectful portrait of Price the Movie Star. But, like the photo on its cover, the book presents Price as tilted to one side. The slant is towards Price as Public Person, rather than towards a picture of his total personality. This perspective is not out-of-focus, but simply not the wide-angle treatment demanded by Price the art expert, connoisseur, gourmet, cook, entrepreneur and—it must be said again and again—the present era's answer to the Renaissance Man. With this in mind, our major criticism of this entertaining biography is what the book does not include, not what it does treat so well.

The stress in the book is on Price as film star and this is not surprising since the co-authors are writers of film books for movie buffs. They worked together also on **The George Raft File**. (Drake, 1973) Parish has also authored several books on film, mostly emphasizing solid film research.

Let's hope this book will soon reach more Price fans as an economical paperback. If so there are a few important additions to make: (1) a list of Price's recordings (records, tapes); (2) a bibliography of writing about Price; (3) a list of Price films available on 16mm for home viewing; and, most important, (4) an index.

The paperback edition should retain the fascinating endpapers which show portraits of Price in sixteen different film roles. A few of these shots are identified in the book, but most are not. (The paperback could set-up a nostalgia game by simply numbering the pictures and elsewhere matching them with the proper film roles.)

The fifty photos of Price included in **Vincent Price Unmasked** are an excellent selection, but are all stock promotion glossies. There are no informal, candid, or "family" shots which are so important to a biography. Moreover, there are no photos in the second half of the book; they are all placed into three chronological groups and placed into the biography half. (A model for the type of photos needed in a biography is given in George Carpozi's recent **The John Wayne Story**. (Dell, \$1.50) The ten pictures chosen are each insightful views of Wayne the man, not routine movie stills.)

In the second half of the Price biography the major works of Price are grouped into four categories: (1) **Broadway** plays; (2) **feature** films; (3) **American** radio and television shows; and **books** written by Price. The researchers do not introduce or explain why they limited the scope of each category. Price fans will have to wait for the results of the mammoth task of

listing all his performances, writings, interviews, and so forth.

The book's list of plays include nine Broadway productions. **The New York Times Directory of Theater** lists thirteen, but these are only the ones reviewed in the **Times**. The book's filmography lists 88 of Price's 100 or more films. Although they are not "feature" films, the documentaries **The Story of Colonel Drake** (1955) and **Chagall** (1963) are significant and should have been included. (The latter is narrated off-camera by Price, but even so his presence flavors the entire film.) Both these documentaries are briefly mentioned in the biography.

A less opinionated and more complete (up to 1969) Price filmography appeared in **Films in Review**, May 1969. The latter, however, omits **Picture** (1952) and **The Jackals** (1967). And all lists of Price's films omit at least a few of his "minor" films, such as William Wellman's **Buffalo Bill** which was overshadowed by a half dozen major Price films also released in 1944. Price's most

amazingly productive year for feature films. A definitive Price filmography may never exist.

The major contribution of the book to the study of Price is the very fascinating list of his American radio and television appearances compiled by Alvin H. Merrill. These lists make the entire book indispensable to Price fans. The ABC network and BBC appearances (omitted in the lists) may someday also be compiled—hopefully.

The final section of the book lists nine publications written or edited by Price, three of these co-authored with Mery, his wife at the time the works were written. The compilers obviously limit this list of books, yet the section has the more general title "Price in Print". Fans should also read at least his afterward in Peter Heining's **The Ghouls**. (Stein & Day, 1971) Also essential for fans is Price's brief essay on the term "horror films" in the foreword to **Horror and Fantasy in the Movies** by Tom Hutchinson. (Crescent, 1974) Price's old but relevant article

"Can Horror Pictures Hurt Your Children?" is also a must. (The American Weekly, September 20, 1959)

Price answers the latter article's title question by concluding that thrillers are flagrant fiction. "And," he insists, "I do not believe fiction ever hurt anyone." But, we might add, biographies can hurt both their subjects and those who love their subjects.

Vincent Price Unmasked certainly does not hurt anyone, but I feel there is so much more to unmask. This is not so much a fault in the co-authors as much as a virtue in the unending wealth of Price's talents. Yet, the book is pleasant reading for film fans, and required reading for Price fans.

Never was an autobiography more needed and awaited by admirers from so many fields. Only with his autobiography in hand will Price be less likely to sing:

Everybody says I'm such
a disagreeable man!
And I can't think why!

THE AUTHOR'S REPLY:

Re **MONSTER WORLD** review of **VINCENT PRICE UNMASKED**

It is not often that the authors of a book are permitted the opportunity to reply to a review of their work. We are grateful for the chance to do so.

The reasons **VPU** was undertaken as a book project are many. If any one focus of the subject matter intrigued us, it was that Mr. Price, so quickly associated by the public with horror films, is so much more than a latter day successor to Boris Karloff and Bela Lugosi. As we pointed out in chapter after chapter of the volume, he is indeed a modern Renaissance Man. He is indeed full of surprises, both as to the scope of his activities, and the suddenness of his actions (i.e. his spur of the moment acceptance of film roles

that greatly appeal to him, his recent, quiet wedding to actress Coral Browne). If this biography hoped to achieve any of its goals, it was to present the multifaceted Mr. Price as he matured in the world of show business, art, and culinary skills.

Readers, quite naturally, would have no cause to know it, but any author could write a sizeable little volume, or provide a talk show host with a full hour of amazing anecdotes about what happens to a manuscript after it leaves his/their possession and is transferred to the publisher. Sometimes it seems as if everyone is working to disguise the original work via a series of accidents (some might call them errors). At any rate, reviewers who chide

authors for omissions of such items as indexes, choice and number of photos, should keep in mind, that often just what is missing, has caused the authors added gray hair. In short, what is provided a publisher is often not what appears in the released book, and one would have to be of the calibre of the later Ernest Hemingway to demand an iron tight contract that would prevent such happenings. So readers, have a little pity on authors.

The most important thing; there is now a hardback biography on the intriguing Vincent Price in print. Will there be others? We hope so.

Sincerely,
James Robert Parish
Steven Whitney

MONSTER MESH PUZZLE 1

- The most easy version of solving this puzzle is to write the words listed in the Wordlist into their correct places on the diagram below.
- A more difficult version of solving the puzzle is to guess the one-word answers to the incomplete titles listed below and then write the words into their correct places in the diagram.
- The most challenging goal to the puzzle is to unscramble the circled letters so as to spell out the mystery word.

The clues given below are all titles of films in which Vincent Price starred early in his career. The mystery word is a one-word title of a Price film.

Wordlist on page 75.

Diagram answer on page 89.

Mystery Word on page 89.

THREE LETTERS

1. The ---.
2. The Private Lives of Elizabeth --- Essex.
3. --- Kind of Woman.

FOUR LETTERS

4. The --- of Bernadette.
5. The Eve of St. ---.
6. The --- Night.
7. The --- of the Kingdom.

FIVE LETTERS

8. --- Hell.
9. The ---.
10. ---.
11. ---.
12. --- of Wax.
13. Curtain Call at Cactus ---.
14. Casanova's Big ---.

SIX LETTERS

15. ---.
16. ---.
17. The House of the Seven ---.
18. Tower of ---.

SEVEN LETTERS

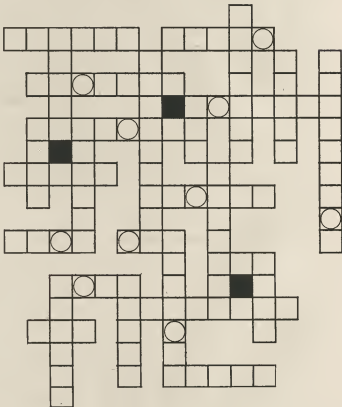
19. The ---.
20. --- Young: Frontiersman.
21. --- Bay.
22. --- de Luxe.
23. The Baron of ---.

EIGHT LETTERS

24. Rogue's ---.
25. The Mad ---.

NINE LETTERS

26. The --- Man Returns.
27. --- for Caesar.



MONSTER MESH PUZZLE 2

The clues given below are all descriptions of famous monsters. The mystery words are a three-word title of a famous monster.

Don Wigel

Wordlist on page 75.
Diagram answer on page 89.
Mystery Word on page 89.

THREE LETTERS

1. The computer in the film 2001: A Space Odyssey.
2. A huge bird in The 1001 Arabian Nights.
3. A man-insect monster featured in the 1958 film by the same name.
4. The evil spirits in Japanese myths.
5. Title of a film classic written by Rider Haggard: a female pronoun.

FOUR LETTERS

6. First word in the name of the most famous movie monster.

FIVE LETTERS

7. Queen loved by Zeus: half woman, half lion.
8. The snake-human forms in Indian mythology.
9. Comic book monster and arch-enemy.

SIX LETTERS

10. Six-headed monster in Greek mythology.

SEVEN LETTERS

11. The four culture-women in Greek mythology.
12. Monster fought by St. George.
13. A loveable white horse-like creature.

EIGHT LETTERS

14. The river god of Greek mythology.
15. Man-bird science fiction monster.
16. Legendary king of erpents.
17. Heavenly hounds in English folklore: Gabriel -----.

NINE LETTERS

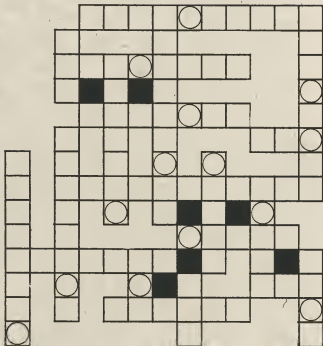
18. Manmade reptilian monsters in science-fiction films: The ----- People.

TEN LETTERS

19. Fire-eating lizard.

ELEVEN LETTERS

20. Huge dinosaur with two brains.



THE STORY OF "THE MAN OF A THOUSAND FACES"

By Jeff Waisley



Edgar Allan Poe's "Mark of the Red Death" hid Lon Chaney's living skull in "Phantom Of The Opera" (1925 Universal).

No man in motion picture history has scared so many people in so many ways as Lon Chaney, Sr. A master of the horrifying and the grotesque, this man reached the height of his fame in the mid 1920's, when he earned the title of "The Man of a Thousand Faces".

He was born Alonso Chaney on April Fool's Day of 1883. His growing-up years in Colorado Springs, Colo. were different from those of other children because both of Lon's parents were deaf mutes, as was his maternal grandmother. Since he couldn't verbalize with his folks, Lon had to use sign language and mimicking devices to communicate with them. The youngster would entertain his sick mother by performing funny mime shows for her. As it turned out, this was excellent preparation for what he would be doing in silent films later on.

Chaney made a gradual change from acting on the stage to making films: Between the years 1913 and 1918, he made over 100 films, but he was so expert in makeup that filmgoers failed to recognize him from picture to picture and few knew his name. Then in 1919, Chaney became a star when he played a fake cripple in "The Miracle Man". In one shot, he was able to straighten his body from out of a twisted paralytic position into an upright one. Chaney tells how he had originally planned the role: "In the first place I planned to be a cripple, have a withered hand, a hump on my back, but when I discovered I had to unfold twice before the cameras, these infirmities were, of course, impossible. Finally, after several sleepless nights and a number of experiments, I decided on paralysis. I let my beard grow, and altogether I worked out a convincing makeup, horrible as it was."

The movie studio would eagerly advertise each new creature that Chaney would portray. In fact, they would publicize the creature more than they would publicize the man *playing* the creature. He would take on role after role, each part more difficult than the last. The public loved it and cried for more.

The year 1920 saw him in a variety of roles. He was a blind, evil pirate in "Treasure Island" and a crippled crook with no legs in "The Penalty". The following year, Chaney had two opportunities to play wicked orientals—first in, "Outside The Law" and once again in "Bits Of Life". In 1922, Chaney played both a mad scientist and a crippled apeman in "A Blind Bargain". He was to make several more movies



Chaney without his grotesque makeup.

before filming one of the great achievements of his career in 1923—"The Hunchback of Notre Dame".

Chaney didn't just play the hunchback, he *became* the hunchback. But he paid the price in discomfort and pain. A ball of rubber weighing seventy pounds was placed on his back, while on his chest there was a breastplate with football shoulder pads. A leather harness joined the front and the back making it impossible to stand up even if he wanted to. On top of all this equipment was a flesh-colored rubber exterior with dark particles of hair attached to it. Chaney used putty to turn his face into an ugly mess, added distorted false teeth, and used a wild-looking wig for further horror. Chaney went through all of this for three months. He realized, though, that no matter how much makeup he wore, the character still had to be human to be believable. Said Chaney, "The makeup is, I hope, merely a frame for the picture, and it is the picture with which I am

concerned. It is not morbidity that made me turn to the type of role with which I have become identified. I hope that I shall never be accused of striving merely for horrible effects. I want to dig down into the heart and mind of the role. But as a man's face reveals much that is in the mind and heart, I attempt to show this by the makeup I use." As the Hunchback, Chaney bounces around like a Mexican jumping bean. Peaceful when left alone, Quasimodo the hunchback is continually teased and tormented by the townspeople, who look upon him as an ugly clown. He eventually falls in love with the beautiful and kind-hearted Esmeralda, but the local citizenry attempt to lynch him. In the film's climax, Quasimodo scalds his pursuers with hot molten metal.

Anthony Quinn and Charles Laughton played Quasimodo in later remakes—Laughton in 1939 and Quinn in 1957—but neither actor had the zest that Chaney gave the character. Laughton's performance is a very good one, nevertheless, and is worth watching when it comes on television.

The Man of a Thousand Faces reached his peak in 1925. He moved from Universal Pictures to Metro-Goldwyn-Mayer for more money and a longer-term contract. The contract still had some time left on it when he died. His popularity was such that a joke about him swept the country. Referring to his ability to change himself into so many weird things, the line went: "Don't step on that spider—it might be Lon Chaney!"

His first film for MGM was "The Monster", a combination of comedy and horror. In it he portrays a mad doctor who, by use of mirrors, causes car accidents in a dark, deserted road near his laboratory. In this way, he acquires new subjects for his experimental surgery. On the surface this doesn't seem like anything funny. But the doctor is so mad and the situation so outrageous that it really is amusing. This was Chaney's first turn at comedy in many years.

At this point, Lon teamed up with another master of the thriller, Tod Browning. Browning spent most of his early years in circuses and carnivals, instead of schools. He encountered many unusual and memorable characters, and later weaved stories around them to make films. With the backgrounds that these two men had, it is not surprising that their movies dealt with the unusual and the bizarre. Actually, there first film together was four years earlier in

1921. Personal problems drove Browning to alcoholism, so the team didn't work again until 1925's "The Unholy Three".

Done in a circus background, "The Unholy Three" deals with the adventures of a midget, a strongman, and a ventriloquist—with Lon playing the latter. They are all pickpockets who yearn for bigger loot. The three open up a phony parrot shop as a way to lure rich people inside. Chaney, made up as the female proprietor, goes over to these wealthy people's homes when they complain that their parrots don't talk. Lon doesn't come over alone, however. He brings his "baby" with him—actually the midget disguised as one. While Chaney keeps the customers occupied, the midget searches the house for jewelry and other valuables. Who would suspect an innocent baby? The plan works, and so does the film, in its own uniquely funny way.

Chaney's next film was his second masterpiece—"The Phantom of the Opera". Universal was so pleased with the financial success of "The Hunchback of Notre Dame" that they lured their star temporarily away from MGM to head the film version of the 1908 novel.

"The Phantom of the Opera" is the story of a composer and lover of music who is so ugly he keeps himself hidden in the dark catacombs of Paris, always covered by a cloak and mask. But he is drawn time and time again to the opera where he gives a young girl singing lessons for the chorus. The phantom becomes outraged when his protege is not given her big chance. His revenge is to drop an enormous chandelier on the audience of the opera house. The girl continues to visit her masked tutor and becomes increasingly curious as to what he is hiding behind the mask. Finally she can no longer resist and, when he isn't looking, the girl whips his mask off. People were known to have screamed and fainted at this point in the film, when Chaney's face is finally seen. Universal did not permit any pictures to be taken of him prior to the film's release. The shock registered by the audience was probably genuine. The girl is overcome by the phantom's monstrousness: "Feast your eyes, gloat your soul, on my accursed ugliness", reads the title card. One critic wrote, "I shrieked right out loud in the theater and buried my head unashamedly in my husband's chest when Mary Philbin slipped the mask off Chaney as he sat playing the organ . . . his outraged visage was horror incarnate;



"Gloat upon my accursed ugliness!" says The Phantom.

bulging, bloodshot eyes fatigued with violet semi-circles beneath them; the grotesquely exaggerated mounds of the cheekbones; the hooked-up, flaring, porcine nostrils; the rotted, jagged teeth, like the rim of an enameled tin can top opened with a ragged knife; the scraggly strands of dead gray hair hanging like soggy serpentine from the incredible pyramid of a head . . ." Chaney placed an apparatus up his nose to open his nostrils, and used another to draw his mouth to the sides.

Some of the scenes were filmed in an early form of technicolor, just one more element to surprise the audience. Voted one of the Top Ten Films of 1925, it is still regarded as one of the best silent films ever made.

Chaney and Browning joined forces again to make one of the first American films dealing with vampires. "London After Midnight" used some of the vampire techniques that are now well-known but were new back then, such as stakes through the heart and bites on the neck. The film has a terrific twist ending. Unlike "Phantom of the Opera", where a mask is removed to show an ugly face, in "London After Midnight" his horrible vampire makeup is removed to show that he is, in reality, a staid Scotland Yard detective! As for the vampire disguise, Chaney wore sharpened false teeth for fangs, and every time he spoke, it produced pain. Metal loops were placed in the sockets of his eyes, and then tightened to make them bulge.

Tod Browning said about the ending, "Mystery stories are tricky, for if they are too gruesome or horrible, if they exceed the average imagination by too much, the audience will laugh. 'London After Midnight' is an example of how to get people to accept ghosts and other supernatural spirits by letting them turn out to be the machinations of a detective. Thereby the audience is not asked to believe the horrible impossible, but the horrible possible, and playability increased, rather, then lessened, the thrills and chills."

The Twenties saw the coming of sound movies, and Chaney fans all over the country wondered whether or not their hero would make the big switch. What did he sound like?, they wondered, and what kind of a talkie would he make?

At first he avoided making sound films. He was missing from the cast of MGM's all-star talkie "Hollywood Revue" (1929), although a song was sung in his honor and extras dressed



As Quasimodo with his chest of belongings.

up as some of his characters. He was also not in the debut talkie of Tod Browning's career, a murder mystery called "The Thirteenth Chair", made in 1929.

By the following year, he was ready to make his first sound picture—a remake of "The Unholy Three". It was the perfect film for him

as it gave him a chance not only to change his appearance several times but his voice, as well. Would the Man of a Thousand Faces be versatile enough to become the Man of a Thousand Voices?

On May 19, 1930, Chaney went down to the Los Angeles County Courthouse to sign an

affadavit concerning "The Unholy Three". It read, "I, Lon Chaney, being first duly sworn, depose and say: in the photoplay entitled "The Unholy Three", produced by Metro-Goldwyn-Mayer Corporation, all voice reproductions which purport to be reproductions of my voice, to wit, the ventriloquist's, the old woman's, the



"Hunchback of Notre Dame" 1923 Universal.

dummy's, the parrot's, and the girl's, are actual reproductions of my own voice, and in no place in said photoplay was a "double" or substitute used for my voice.."

Ironically, this was to be the last film made by Lon Chaney. Even more ironically, just as a new career seemed ahead of him in talkies, he contracted throat cancer, losing his voice forever. The disease finally killed him on August 26, 1930.

Irving Thalberg, Chaney's boss at MGM, said of one of his biggest stars, "He was great, not only because of his God-given talent, but because he used that talent to illuminate certain dark corners of the human spirit. He showed the world the souls of people born different from the rest, because he himself was born of parents who were different."

In 1957, James Cagney starred in Universal's film tribute to the great horror star. Entitled "Man Of A Thousand Faces", it attempted to honestly and sincerely portray the life and times of Lon Chaney, and to an extent it

succeeded. Certainly his love for the film medium and his love for life were illustrated well enough, and Cagney's performance was, as usual, quite excellent. But Hollywood biographies always have a tendency to gloss over certain aspects of a person's life that are found to be unappealing or uninteresting, and highlight other things of less importance. Hollywood has such a preoccupation for happy endings, it's surprising that "Man Of A Thousand Faces" doesn't end with Chaney *living* instead of *dying*. Some wondered why they waited 27 years to make a film like this—others wondered why it was made at all. The important point is, people who perhaps had never heard the name Lon Chaney were made aware of it through "Man Of A Thousand Faces". If only for that reason, it is an essential film document.

Lon Chaney was about as important to horror films as any one single man could be. Probably the best measure of this is the number of Chaney imitators there have been over the years. Since imitation is the sincerest form of flattery, this can be forgiven. So long as they

**Chaney in a serene moment
in "Road To Mandalay" 1926.**

don't forget who came up with the original inspiration.

It is hard to say exactly what drove Chaney to do what he did in films. Why did he make himself suffer so much, and why did he enjoy playing freaks of nature? It is safe to say that the man was a perfectionist, and, as such, was willing to do just about anything to bring his characterizations to life. Perhaps he felt that in order to play a sufferer, he, too, had to suffer. Then again, maybe the whole idea of phantoms and hunchbacks was a big joke to him, and something Chaney only pretended to be interested in. This latter point isn't too likely because, as Thalberg said, the man was acutely aware of differences in people; more so than most.

Audiences are drawn to Chaney because his characterizations are sensitive, and the horror he represents has the basis of truth. Chaney's been dead for over forty years, but, to be on the safe side, if you see a spider, don't step on it—it *still* might be Lon Chaney!



PARTIAL LON CHANEY FILMOGRAPHY*

1914

"Where The Forest Ends"

1917

"Triumph"

1918

"Riddle Game"

1919

"The Miracle Man"

1920

"Treasure Island"

"Nomads of the North"

"The Penalty"

1921

"Bits Of Life"

"Outside The Law"

***Many of his early films are unavailable for viewing and are not listed.**

This is a list of his most important films.

1922

"Oliver Twist"

"A Blind Bargain"

"Quincey Adams Sawyer"

1923

"Hunchback of Notre Dame"

1924

"He Who Gets Slapped"

1925

"The Monster"

"The Unholy Three"

"Phantom of the Opera"

"The Tower of Lies"

"The Blackbird"

1926

"The Road To Mandalay"

"Tell It To The Marines"

1927

"Mr. Wu"

"The Unknown"

"Mockery"

"London After Midnight"

1928

"The Big City"

"Laugh Clown Laugh"

"While The City Sleeps"

"West of Zanzibar"

"Where East Is East"

1929

"Thunder"

1930

"The Unholy Three"

(sound remake)

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AGE OCCUPATION

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FAVORITE PIECE IN MONSTER WORLD #2

WRITE IN 25 WORDS OF LESS WHAT YOU
DISLIKED MOST IN MONSTER WORLD #2

WRITE IN 25 WORDS OF LESS WHAT YOU'D
LIKE TO SEE IN FUTURE ISSUES OF MONSTER WORLD

THIS PHOTOGRAPH SHOWS
THREE OF THE ALL TIME
GREATS OF HORROR FILMS.
NAME THE THREE STARS.

A

B

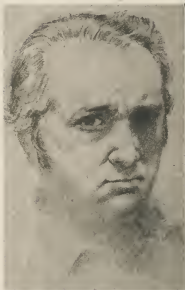
C

WRITE A HUMOROUS CAPTION
FOR THIS PICTURE.



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MONSTER COMICS WORLD of NORMAN NODEL



NORMAN NODEL




Norman Nodel's book jacket cover for "Great Tales of Horror and Suspense." Courtesy of Galahad Books.

"I enjoy illustrating horror stories," said Norman Nodel, as we, from *Monster World*, interviewed him in his studio. But that is not the only thing that he obviously enjoys painting. He is a busy freelance artist, illustrator, fine artist and art instructor. He has a long list of awards to his credit: Thomas Alva Edison Award, Freedom Foundation of Valley Forge—Gold Medal, American Artists Society—Gold Medal and many others. Also, in his busy schedule, he has exhibited at many galleries, including The National Arts Club, Salamagundi Club, Lever House and at The Union Carbide Building in New York City. He has worked for every major publisher in the business and we are very happy to welcome him here . . .

THE HYDRA HORROR

by
NORMAN
MODEL

DR. MANNY MEEKLY, A QUIET, UNASSUMING MEDICAL RESEARCH SCIENTIST WAS OBSESSED WITH THE DESIRE TO REPAIR HUMAN ACCIDENT VICTIMS. IF ONLY INDIVIDUALS COULD GROW BACK LOST ARMS, LEGS OR ANY OTHER PART OF THE BODY THAT HAD BEEN DESTROYED—WHAT A BOON THAT WOULD BE FOR MANKIND! HE COULD ELIMINATE SO MUCH SUFFERING IN THE WORLD! HE WORKED LONG HOURS EXPLORING, SEARCHING, SEEKING OUT CLUES TO THE HIDDEN ANSWER. AT TIMES HE WORKED IN A FRUSTRATED FRENZY REACHING A STATE OF EXHAUSTION THAT FORCED HIM TO STOP AND SEEK RELAXATION. IT WAS AT THIS TIME THAT HE WOULD VISIT THE MUSEUM OF ART WHERE HE COULD RELIEVE THE BURNING IN HIS MIND BY LOOKING AT BEAUTIFUL WORKS OF ART. IT IS HERE THAT WE FIND HIM NOW...



I CAN'T SEEM TO GET AWAY FROM MY RESEARCH PROBLEM, MEGARA. EVERYTHING SEEMS TO DRAW ME BACK TO IT! I AM FASCINATED WITH THIS STATUE OF HERCULES STRUGGLING WITH THE HYDRA!

WHAT WAS THE MYTH?
I VAGUELY REMEMBER IT.

HERCULES WAS IN A STRUGGLE TO THE DEATH WITH HYDRA—A NINE HEADED SNAKE.

EVERY TIME HE CUT OFF ONE OF
THE HEADS, TWO APPEARED IN ITS
PLACE —

THAT MUST BE WHERE THE
HYDRA-PLANT GETS ITS NAME.
ISN'T THAT THE PLANT THAT
GROWS BACK MISSING PARTS?

YES, AND I'VE
BEEN EXPERI-
MENTING WITH
IT!


IF I COULD ONLY
DERIVE A SERUM
FROM IT...

BUT THAT IS A PLANT!
A SERUM DERIVED FROM
IT WOULDN'T WORK ON
HUMANS.

I KNOW! I KNOW!! — GOD, THERE MUST BE
AN ANSWER! THERE MUST BE A WAY!!

LATER THAT NIGHT, DR. WEEKLY GLANCED THROUGH THE LATEST REPORTS IN THE MEDICAL JOURNAL.

THIS MIGHT BE THE ANSWER I'M LOOKING FOR!



Each cell of the body is totipotent. Thus depressing the proper genes would allow duplication of any body part. Dr. Stengle spoke on this theory. The American Medical Association

IF I COULD ONLY COMBINE HUMAN CELLS WITH PLANT CELLS FROM THE HYDRA, I COULD CREATE MY SERUM. HYDRA PLANTS CAN REPRODUCE BY DIVIDING THEMSELVES. IF A PART IS CUT AWAY, NEW PARTS WILL REPLACE THE LOST PART. I COULD USE HYDRA PLASMA AS MITOTIC STIMULANT FOR HUMAN CELLS.

BUT I NEED HUMAN CELLS TO WORK WITH. I DON'T WANT TO HARM ANYONE!

I-I'LL USE A PART OF MYSELF!! A FINGER OR SOMETHING!

HE THREW HIMSELF INTO THE TASK OF PREPARING FOR HIS GREAT EXPERIMENT...

I MUST CHECK OUT THE PROPER CURRENT.

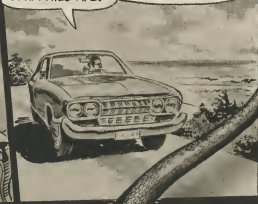
THIS VACUUM MUST BE ABSOLUTELY FREE OF GERMS. IT MUST BE A TOTAL VACUUM!

HIS EXCITEMENT KNEW NO BOUNDS!

I CAN'T WAIT! BUT I MUST... I NEED THE MAXIMUM ELECTRIC CURRENT I CAN GET. THESE RODS WILL ATTRACT LIGHTNING! MORE THAN ENOUGH FOR MY EXPERIMENT!!



I MUST GET OCEAN WATER. ALL LIFE BEGAN IN THE SEA. IT MUST HAVE BEEN THE FUSION OF LIGHTNING AND MATTER IN SEA WATER THAT GENERATED LIFE.



THIS SHOULD BE ENOUGH WATER! OH, WHAT LUCK!! I SEE LIGHTNING WAY OUT IN THE DISTANCE!



I MUST GET HOME... IT LOOKS LIKE A GREAT ELECTRIC STORM IS ON THE WAY.



HE RACED UP THE STAIRS TO HIS APARTMENT.



IT WAS A STORM THAT SEEMED TO RELEASE ALL THE DEMONS OF HELL!

PERFECT! WHAT A PERFECT ELECTRIC STORM!



NOW I MUST CUT-OFF MY FINGER! I'LL CUT OFF MY PINKY...THAT IS THE LEAST NEEDED OF ALL THE FINGERS!

BUT FIRST, SOMETHING TO KILL THE PAIN!

IT'S NOW OR NEVER!

THERE!
IT'S DONE!

HE GENTLY PLACED HIS FINGER INTO THE OCEAN WATER CONTAINING THE HYDRA PLANT.

NOW A FINAL ADJUSTMENT OF THE ELECTRIC CURRENT!

A FLICK OF THE SWITCH AND...

HE CONTINUED FEEDING THE MIXTURE VOLTS OF ELECTRICITY... THEN ...

IT'S HAPPENING!
IT'S HAPPENING!

DR. WEEKLY WATCHED
IN HORRIFIED
FASCINATION!

IT-IT'S GROWING A
WHOLE HAND AND
PART OF AN ARM...

BUT-IT'S TERRIBLY
GROTESQUE AND
HORRIBLE!

MY GOD! IT'S
GROWING A WHOLE
ARM AND SHOULDER!
UGH!

IT-IT'S GROWN INTO A
DUPLICATE OF ME ... ME
AS A HORRIBLE MONSTER!

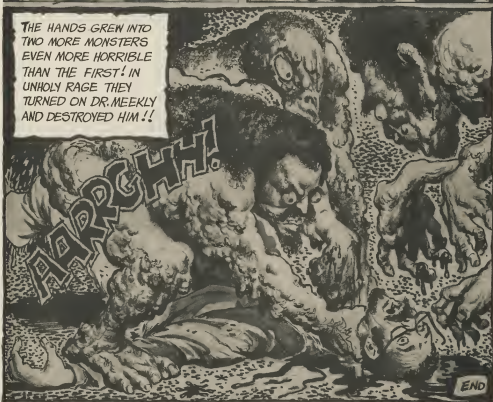
AARRGGHH!

YES! YOU HAVE RELEASED THE
EVIL THAT DWELLS WITHIN YOU
AND I MUST **DESTROY** YOU!

NO! NO! GET BACK! I
CREATED YOU AND I
WILL DESTROY YOU!



THE HANDS GREW INTO
TWO MORE MONSTERS
EVEN MORE HORRIBLE
THAN THE FIRST! IN
UNHOLY RAGE THEY
TURNED ON DR. MEEKLY
AND DESTROYED HIM!!



DR. MEEKLY UNLEASHED A CURSE ON THE WORLD! **WHO KNOWS
WHERE THEY WILL STRIKE NEXT!?!**

BY THE WAY - WE WOULDN'T ADVISE YOU TO GO OCEAN SWIMMING IF YOU HAVE A CUT
WHEN AN ELECTRICAL STORM IS ON THE HORIZON!

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QUASIMODO'S MAIL BAG,
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Dear Quasimodo:

After reading your first issue I was greatly impressed especially by the Darren McGavin interview. His views were interesting and to the point. I have enjoyed him for many years on television but never have I enjoyed him as much as I have watching him in "The Night Stalker". This is a truly thrilling series and unlike anything I have ever seen on the tube. I hope you have more interviews like this and keep up the good work.

Linda Franklin,
Philadelphia, Pa.

lute. I might even get my mother to watch and then she could see why I like monster movies so much! My friend says that only movie theaters are allowed to show movies but I think he's wrong. Would you please tell me where I can get these movies and how much they would cost?

Stacy Liebman,
Oceanside, N.Y.

Dear Stacy:

A soft-covered book called "The Transylvanian Catalogue" would probably be very helpful to you. It costs only \$1. Mail to: Macmillan Audio Brandon, 34 MacQuesten Parkway South, Mt. Vernon, N.Y. 10550

Dear Quasimodo:

I am a big monster movie fan who stays up late on Saturday nights and sometimes weeknights just to watch a scary movie. My mother gets mad because she thinks it will give me bad dreams. But I don't ever remember having a bad dream from what I saw on TV. Anyway, what I want to know is, is there any way I can get some of these movies for my own and show them to my friends? That way I can watch the good parts as often as I like and I won't have to stay up

Dear Quasimodo:

The story on the history of Frankenstein was very informative and quite entertaining but I think I have heard enough about Frankenstein and Boris Karloff for a while. Why don't you do an article about the current monster stars like Christopher Lee or Vincent Price? There is a great deal of interest in these people and they warrant some space. Also,

do you know what ever happened to Lon Chaney Jr.? I heard that he was in an old Actors' home in Hollywood and was broke. Is this true?

Roger Morris,
East Brunswick, N.J.

Dear Roger:

Answering the second question first, Lon Chaney Jr. passed away about a year ago and to my knowledge had no financial difficulties. Concerning your first piece of advice, you're in luck. We have an article in this very issue on one of the kings of horror, Vincent Price.

Dear Quasimodo:

"Nightmare Theater" sounds like a gas! There hasn't been anything on television like it since "Thriller". Is there any chance of it being televised in the New York Area?

Greg Peterson,
Bronx, N.Y.

Dear Greg:

Avco-Embassy Pictures is currently negotiating with several New York outlets to have the series shown in New York City.

Dear Quasimodo:

I went to see "The Exorcist" recently and it was quite an experience. First of all, it was a \$4 ticket—a high price even by today's standards. Second, we sat behind two little girls who kept screaming and jumping up and down, generally disrupting all the people around them. What were these girls doing in the theater, anyway? Persons under 18 have to be accompanied by an adult. Don't theater owners observe these regulations or do they just take as much money as they can without caring who they get it from? Third, I think the film itself was a big rip-off. It was a little frightening here and there but for the most part I just didn't fall for it. A lot of people I know also feel this way. Warner Brothers simply did a big selling job on the public, and naturally the public was eager to oblige. This is similar to what happened to that extremely mediocre crime film known as "The Godfather". There have been dozens of better gangster films done, but none with as much promotion behind it. Why don't people use their

own heads instead of believing everything the critics say?

Reggie Cooke,
Cleveland, Ohio

Dear Quasimodo:

"The Exorcist" scared the wits out of me. What a brilliant job by the director, William Friedkin, in conveying the horror of the novel on to the screen. This is a film that deserves all the praise it receives and I, for one, think it deserved to be voted Best Picture of the Year.

Steven Rothberg,
Massachusetts, LI

Dear Reggie and Steve:

Why don't you two get together in some back alley and fight it out?

Dear Quasimodo:

I have never written to a magazine before but I thought I would this time. I liked issue #1. The pictures were good and the stories weren't bad either. I hope future issues are even better.

Amy McKay,
Peekskill, N.Y.

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NIGHTMARE THEATER PART TWO

By I. Sukaynick

IN THE FIRST ISSUE OF "MONSTER WORLD", WE HIGHLIGHTED SEVERAL EPISODES OF A NEW SERIES CALLED "NIGHTMARE THEATER", FROM AVCO-EMBASSY TELEVISION. "NIGHTMARE THEATER" IS A GROUP OF 90-MINUTE TELEVISION FILMS THAT DEAL WITH MANIACS, MONSTERS, WITCHES, DEVILS, WOLFMEN, AND OTHER ASSORTED CREATURES. THE RESPONSE WAS SO TREMENDOUS THAT THIS MONTH WE ARE HIGHLIGHTING MORE EPISODES FROM THIS EXCITINGLY-HORRIFIC PACKAGE.



An act of revenge in "A Bell From Hell".

"A BELL FROM HELL" is a suspenseful story of madness, mayhem, revenge and murder. Renaud Verley plays Juan, a man who, since the death of his mother, has been at a point of near insanity. For his own good, Juan is sent to a mental institution for observation, where psychiatrists will determine his degree of sanity. This point is crucial because, if he is found to be unbalanced, the family inheritance will go to Juan's Aunt Marta rather than to Juan himself. Marta, played by Viveca Lindfors, is the head of the estate and the mother of three pretty young girls—Maria, Teresa, and Ester.



Juan takes literally the expression "an eye for an eye".

Juan considers these four people his bitter enemies, and while in the institution, maps out their dastardly murders. When the time comes for his plan to take place, Juan backs out, and his Aunt, whom he planned to torture, escapes from his clutches.

Aunt Marta decides to take her own revenge. She seeks help from a rich friend named Don Pedro (Alfredo Mayo), who hates Juan more than she does. A new church bell is to be inaugurated nearby, and the couple sees this as their chance to do away with the young man. While he is unconscious, they carry Juan over to the church, and, with Teresa assisting, brick him in between the walls and tie the rope of the bell around his neck. The reason for this is simple. The next day, when the altar boy comes to ring the bell, Juan will be strangled. Despite Ester's desperate attempt to stop her mother, the plan is carried out, and the boy meets his maker. Little does Marta know that her crime will touch off a bizarre plan of revenge.

"A Bell from Hell" was written and produced by Santiago Moncada and directed by Claudio Guerin Hill.

A member of the church where Juan meets death.





Charlotte returns to a skeleton state in "Death Smiles On A Murderer".

"Death Smiles on a Murderer" is a variation on the old Frankenstein theme. As Avco-Embassy puts it, "They tried to bring the dead back to life, but learned that toying with the supernatural only brings destruction and disaster."

In an eerie, dark room, a young fellow by the name of Franz is attempting to bring his dead sister Charlotte back to life by performing unusual rituals over her corpse.

The scene shifts, and we see Eva and Walter, a young married couple, successfully rescue a girl (Charlotte) from drowning, following an accident in a horse and carriage. The driver of the carriage is killed.

A friend of the couple, Dr. Sturgis, is called for help, and, after examining Charlotte, realizes that although she seems to be alive, she is actually a corpse. Someone has been able to bring life to the dead—something Sturgis has been trying but unable to accomplish for years. He brings the driver's body into his laboratory, and, after performing some mysterious rites over him, the hands of the corpse rise up and strangle the doctor.

While Charlotte is recovering, she and Walter fall in love. Walter finds her beautiful, and, in some ways, supernatural. Eva becomes insanely jealous over the whole situation. She has Charlotte buried alive in the basement of her villa.

At a masquerade ball several months later, Eva is shocked to see that one of the masked guests is none other than Charlotte. A terrified Eva rushes down to her basement to check, when a mummy-like creature forces her to climb to the last floor of her home and then to jump to her death.

Shortly thereafter, Walter's father Alan is mysteriously murdered by strangulation in a cemetery. It is thought that supernatural elements are involved.

Meanwhile, Charlotte and Walter are reunited and embrace. But this is their last embrace as the girl's body starts dismembering. This

This man asked for a close shave and got one.





Another doctor tries to bring life to the dead.

action is interrupted by the voice of Charlotte's brother, Franz. She looks at him first with love, then with sorrow, and finally with hatred. Using her supernatural powers, she destroys her brother.

A local inspector solves the goings-on, but not before he is almost destroyed.

Ewa Aulin plays Charlotte and Klaus Kinski is Walter in this film directed by Aristide Massaccesi.



Charlotte appears at the masquerade ball.



A model tries desperately to escape the Hatchet Man in "Hatchet For A Honeymoon".

To some, marriage is a fate worse than death. In "**Hatchet For A Honeymoon**", some beautiful girls never get a chance to find out.

John Harrington is a dress designer who, as they say, is not playing with a full deck. First of all, he is paranoid—he thinks everybody is against him and wants to do him harm. Secondly, he is a hatchet murderer. Harrington uses a silver hatchet and destroys beautiful, recently-wed girls for whom he has designed gowns. Every time he commits another murder, John remembers a part of his past, a piece of a puzzle whizzing inside his head—he sees a stairway, some big feminine eyes staring at him, and a voice calling, "John . . . John". The designer will kill and keep on killing until he finds the truth. John has a collection of mannequins dressed in wedding gowns in styles dating back to 1917. Being extremely handsome makes it easy for him to attract models to his business and ultimately murder them.

Harrington, though he has no proof, suspects that Inspector Russell is on his tail. John murders model Rosy Miller and replaces her with Helen. Things become complicated because John is attracted to her.

One night, after becoming extremely disturbed, he kills a model named Mildred, at which time he discovers that the eyes that have been haunting him were the eyes of his mother. He gathers all his victims together and hides them in his hot house.

One young model goes to her death.

Herrington dresses for the occasion.



Now John must find out who was responsible for the murder of his mother. His desire to find the culprit makes John act carelessly for the first time in his criminal life. With the police following him, John goes home only to find Helen waiting there for him. Helen, the only girl he ever loved—now he must do away with her, too, in order to fill in that missing link that is driving him mad. Harrington leads her innocently to his museum where he has her put on his most beautiful gown, then starts up the wedding music. John pulls out his hatchet, swings it at Helen, misses, and knocks off the head of a mannequin. With terror in his eyes, he chases the girl around the room, taking swipes with his hatchet at every turn. All at once, the faces of the mannequins each take on the face of his mother, and then the realization hits him that the murderer of his mother was none other than himself! John remembers back when he was twelve years old the hatred he felt for his mother when she remarried a man he didn't like. He murdered her!

Helen is rescued by the police.

Directed by Mario Bove, "Hatchet For A Honeymoon" stars Stephen Forsythe and Dagmar Lassander. It serves as a reminder to all of us that murder and marriage don't mix.

Do you believe in witches? If you do, what kind of a witch do you believe in—the beautiful and sweet one as in *"Bewitched"*, or the old wicked one as in *"Wizard of Oz"*? Looks can be deceiving, as we learn in **"Witches Mountain"**, whose theme is "never jilt a witch."

In the opening scene, we see a small girl acting very strangely. She stabs her doll, kills her cat, and speaks to her pet snake. Suddenly, the mother appears and kills the child in a gas explosion. The mother goes to the apartment of her boyfriend Mario, a news photographer, who refuses to run off with her. Instead, he agrees to an assignment given to him by his paper to photograph a legendary location called Witches Mountain. Mario leaves, and his embittered girlfriend, feeling jilted, vows revenge.

The witches attempt a sacrifice in **"Witches Mountain"**.



The two are warned to keep away from Witches Mountain.

On his way to the mountain, Mario picks up a young woman whom he finds attractive, yet, in a strange way, unearthly. Villagers warn them that there is danger ahead, but the girl and Mario continue on their trip. Once there, a series of frightening events convince the photographer that he and the girl are being tracked down by witches.



Mario seeks shelter in a cave.

They are both captured, and the young lady learns that she is to be sacrificed to a witches coven. She somehow escapes, but in her anxiety to elude her pursuers, plunges off a cliff. Mario sets fire to the mountain forests and homes, hurries back to the city, and, in a state of utter exhaustion, enters his apartment. He turns on the lights and sees an incredible sight!—his room is filled with the very same witches he thought he had just destroyed. The head witch is the girl he had jilted earlier. Equipped with chains and iron handcuffs, the women prepare to take Mario back to the mountain for the rest of his life.

"Witches Mountain" stars Patty Shephard, John Caffari, and Monica Randall.

That's it for this month. Don't miss the next issue when we conclude this series on "**Nightmare Theater**".



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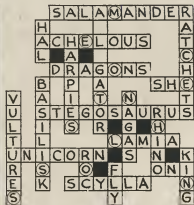
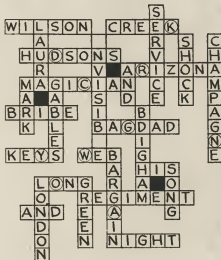
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No. 1

ANSWER TO MONSTER MESH PUZZLES

No. 2



UNSCRAMBLED WORD

The final solution to the MONSTER MESH on Page 55 are the words "Loch Ness Monster". The final solution to the MONSTER MESH on Page 54 is the word "Dragonwyck".

WATCH OUT ... Here They Come!

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